

SOCIAL SCIENCES

LOS ANGELES PUBLIC

NOVEMBER 1959

NOV 20 1959

Journal of the national art education association

POOL

● **ART EDUCATION**

vol. 12 no. 8

THE FIRST ISSUE OF

# STUDIES IN ART EDUCATION

A JOURNAL OF ISSUES AND RESEARCH IN ART EDUCATION

Will Appear In  
**DECEMBER 1959**

See your October **ART EDUCATION** for details and a postage free envelope for mailing your subscription.

## TWO ISSUES EACH YEAR

SUBSCRIPTION \$3.00 SINGLE COPY \$1.25

NATIONAL ART EDUCATION ASSOCIATION  
1201 16th St. N.W.  
Washington 6, D.C.

Membership in the N.A.E.A. is renewable each year and begins **August 1**. October and November issues of **ART EDUCATION** are sent to all members of record on August 1st. Issues from December on are mailed only to those who have renewed their memberships. Unless you have renewed **this is the last issue of ART EDUCATION** which you will receive. The N.A.E.A. cannot guarantee to supply back issues for late renewals. If you have not renewed, send your dues now to your regional secretary. Membership in the N.A.E.A. is obtained only through one of the four regional associations.

### NORTHERN AREA

Walter D. Smith  
1000 University  
Evanston, Ill.  
Chicago, Ill.

### SOUTHERN AREA

James H. Smith  
1000 University  
Evanston, Ill.  
Chicago, Ill.

### EASTERN AREA

James H. Smith  
1000 University  
Evanston, Ill.  
Chicago, Ill.

### WESTERN AREA

James H. Smith  
1000 University  
Evanston, Ill.  
Chicago, Ill.

# art education

## EDITOR

Ralph G. Beelke  
N.A.E.A.  
1201 16th St., N.W.  
Washington 6, D. C.

## ASSOCIATE EDITORS

### ELEMENTARY EDUCATION

Dr. Kenneth Lansing  
Dept., Art Education  
University of Illinois  
Urbana, Illinois

### SECONDARY EDUCATION

Dr. Leven Leatherbury  
Super., Art Education  
San Diego Public Schools  
San Diego, California

### ADULT EDUCATION

Dr. Burton Wasserman  
157 Center Lane  
Levittown, L. I., New York

### COLLEGE TEACHERS

Dr. Harry Guillaume  
Head, Dept. of Art  
Iowa State Teachers College  
Cedar Falls, Iowa

## JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

A Department of The National Education Association  
1201 Sixteenth St., N.W., Washington 6, D. C.

### 4 IN THE EYE OF THE BEHOLDER

Georges Fradier

### 6 ART EDUCATION FOR SECONDARY SCHOOLS

A Selected Bibliography

### 9 ADVERTISERS INDEX

### 10 THE INTERNATIONAL SCHOOL ART PROGRAM

Dorothy C. Rowlett

### 12 TEACHING ART AS A CAREER

Mary McMullen

### 16 PERIODICALS IN REVIEW

Alfred P. Maurice

### 18 NEW BOOKS

John B. Mitchell

### 20 NEWS—in education

### 21 NEWS—in art

Cover—Alabama Polytechnic Institute, Auburn

Manuscripts are welcome at all times and may be submitted to the Associate Editors for special interest areas or to the editorial office at 1201 16th St., N.W., Washington 6, D. C.

Published nine times a year: October, November, December, January, February, March, April, May and June by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$3.00 a year. Entered as Second Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879. Acceptance for mailing at the special postage rate stated in Section 132,122, Postal Manual, January 6, 1959.

Membership in the N.A.E.A. is obtained through joining the Regional Organization. Information concerning membership may be secured from the Executive Secretary.

Opinions expressed in signed articles are those of the writers and not necessarily those of the N.A.E.A.

GEORGES FRADIER

## IN THE EYE OF THE BEHOLDER

When, a few years ago, Unesco published a collection of essays called "Education and Art", lavishly illustrated with children's drawings and paintings, a school teacher friend of mine from the Alps wrote expressing his appreciation of this fine book.

"But," he added, "it's no use deluding oneself. I'm all for allowing children to dabble with paints, to express themselves freely. We get some quite astonishing results. Only once they reach the age of ten or eleven it's all over. There's no colour in their work, no imagination. Of course, in towns it's different—there can be a fresh start at that age. There are big museums and, in some cases, a genuine artistic atmosphere. Whereas here there's nothing that can even conjure up the world of painting and sculpture.

"People say that an artistic sense is inborn. I don't agree. Our old people, up here, who've never had any artistic training, don't even notice the beauty of the alpine landscapes. As for my pupils, suppose I say to them: 'Look at those fir trees, see how magnificent they are', they'll just shake their heads and say: 'yes, but with the cost of transport, wood sells dirt cheap.'"

I've waited till today to answer my friend's letter. Not that I've discovered any new method of solving his problem that would be enthusiastically acclaimed by educators and artists. It's simply that I've met an artist who without a museum or expensive equipment



would be able to instil into children a feeling for beauty and a desire to create.

This artist is no theoretician. She has no degrees and no diplomas. She is the wife of a well-known Calcutta architect, who has children of her own and a large house to run. When she speaks of her work, it is in a shy, different manner: "I don't even know if it's any good," she says.

By "it" she means strange pictures made of leather, straw, felt, etc.; statuettes, which at first seem to be made of porcelain, but which are really shells . . . and especially pieces of wood, the most beautiful of all the work produced by Mrs. Arjun Ray. You cannot really call it sculpture. The sculptor chooses his medium, then, after a good deal of effort, he creates a form. No one save he can foresee what its shape will be; he alone decides. Here, on the contrary it is the wood which decides. A wealth of forms and patterns lie hidden in these twisted roots and dead branches. . . . The artist has merely helped to bring them to life.

One of the "statuettes" is called "After Me Cometh One". Mrs. Ray didn't get up one morning saying: "I'm going to do a statuette of St. John the Baptist." She found a branch lying on the grass split at one end and shaped like a trident at the other. She picked it up. To her it conjured up the image of an ascetic





prophet, arms raised. Others might not have accepted that interpretation. But on returning home, Mrs. Ray scraped off some of the bark, removed a knot in the wood, deepened a notch and accentuated the relief—and there was the prophet, the locust eater, clad in a goat skin, “crying in the wilderness”.

Polished, varnished and impregnated with oils against vermin and humidity, but never painted, the piece of sap-wood, bark or root becomes a work of art. It is mounted on a base and anyone, whatever his age and position in life, will recognize it as a “living” shape: two wrestlers struggling desperately together, a screaming monster, the great Hand of peace . . . Yet without Mrs. Arjun Ray, these works of art would be no more than twisted roots and brambles and branches of deodar, cedar and gardenia.

It seems to me that my teacher friend might draw a useful lesson from the work of the lady in Calcutta. I repeat: there’s nothing novel about it. But a lesson doesn’t have to be a revelation of genius to be useful. A sense of form stems from the things you see rather than from acquired knowledge. Or rather, the sense and taste for shape and form depends on a capacity to look at things. As Paul Valéry put it. “Examine all things on earth as though you had never seen them before.” Mrs. Arjun Ray “sees” a frail

dancer in a broken twig which a dozen people have passed by without a thought. In much the same way a painter sees limitless combinations of shapes and colours in a composition which the layman would describe as “a window, a table and a flower pot.”

Most children aged between 4 and 6 are capable of viewing the world in the same perspective as the painter, though, of course, in a less sophisticated way. Children are very sensitive to shapes and their world is rich in metaphors. A stone is always something more beautiful than a stone, a leaf is like silk, or like a face or a butterfly. The child picks up a bit of paper or an old button as if it were a bird or a shell. Pompously, the adult tries to define categories and species: “*This* is such and such a mineral. *That* is such and such a mountain. This is clean, that’s dirty.” But the child says to himself: “It’s like . . . a lion, an angel, a shoe. It’s like . . .”

To come back to my village teacher. I wonder whether he and his fellow teachers should not allow their 10- and 12-year-old pupils to continue this game of make-believe. Let them go on searching for images, with a vision of a world that is fascinating because it is infinitely varied—because everything must be seen, and each thing represents a hundred, a thousand other things. Grown-ups take a narrow, overall and materialistic view of things, distinguishing only what is useful or stereotyped. To allow children to escape from this fate for as long as possible is to enable them to remain artists.

Through learning to see things, to feel and imagine them, children also learn to “isolate” them. The strollers who did not notice the twig from which Mrs. Arjun Ray produced the figure of a dancer cannot fail to recognize the finished work: the dancer stands gracefully poised, ready to spring to life. True the artist has added a few touches to the guava branch, revealing what *she* could already see. But what really brings the dancing girl to life is that she stands out alone on an empty background. To use a rather worn simile: on a wall covered with pictures, each one of them is invisible.

I suggest, therefore, that my friend from the mountain school should get his pupils to display in class once or twice a week the natural “masterpieces” picked up during a walk, polished and “brought to life” by some minor alteration. At first they will believe that the form or pattern is due chiefly to chance. But, gradually, they will come to understand that no thing of beauty—whether it be a branch, a fir tree, marble or precious stone—is really beautiful until our eyes have “learned to see” it. There is enormous scope for children in this “game”.

(UNESCO)

# Art Education for Secondary Schools

## A SELECTED BIBLIOGRAPHY\*

### SECTION I

#### Art Education

Barkan, Manuel, *A Foundation for Art Education*, New York, Ronald Press Company, 1955, 235 pp.

An analysis of the historical, philosophical and psychological factors which have influenced the trend of art education. Implications for improved and meaningful teaching in art are suggested.

D'Amico, Victor, *Creative Teaching in Art*, Scranton, Pennsylvania, International Textbook Co., 1942, 261 pp.

Using as a background the changing needs, abilities and interests of the growing child, the author discusses the materials, techniques and process involved in selected areas of the arts.

DeFrancesco, Italo L., *Art Education—Its Means and Ends*, New York, Harper & Brothers, 1958, 652 pp.

A broad study of art education, proceeding from a survey of historical and philosophical foundations to an analysis of the numerous aspects of method at various levels.

Gaitskell, Charles and Margaret, *Art Education During Adolescence*, New York, Harcourt Brace & Co., 1954, 116 pp.

A study of the motivation of the adolescent and his behavior in terms of his physical, intellectual, emotional and social needs as they affect the teaching of art.

Gaitskell, Charles, *Art and Crafts in Our Schools*, Peoria, Chas. A. Bennett Company, 1957.

A basic philosophy for art education with ways and means suggested for putting it into effect.

Logan, Fred M., *Growth of Art in American Schools*, New York, Harper and Brothers, 1955, 310 pp.

This study traces the historical development of art education in the United States, mentioning leaders in the field, ideas and movements. Current trends are included.

Lowenfeld, Viktor, *Creative and Mental Growth*, New York, Macmillan Co., 1952 (revised edition), 408 pp.

This book deals with the developmental stages in child and adolescent art as they relate to chrono-

logical age and physical and mental development. McGrath, Earl, and others, *Toward General Education*, New York, Macmillan Co., 1948.

The author's concern is to develop a philosophical point of view in art education.

Mendelowitz, Daniel, *Children Are Artists*, Stanford California, 1953, 140 pp.

This book analyzes the characteristic tendencies in art at varying age levels. Implications for the parent and teacher are suggested for the encouragement of creativity in the child.

Munro, Thomas, *Art Education, Its Philosophy and Psychology*, New York, The Liberal Arts Press, 1956, 387 pp.

A scholarly set of essays which clearly state the leading role that art education, by its creative methods, practices and philosophies must play for the promotion of aesthetics in our everyday life and culture.

Reed, Carl, *Early Adolescent Art Education*, Peoria, Illinois, Chas. A. Bennett Co., 1957, 205 pp.

Stressing the importance of art in the junior high school curriculum this study suggests a suitable program for the student.

UNESCO, *Education and Art* (edited by Edwin Ziegfeld), Kutztown, Pennsylvania, 1953, 130 pp.

This publication consists of a series of lectures delivered at a UNESCO symposium.

### SECTION II

#### Materials, Techniques, Processes

##### Ceramics

Engel, Gertrude, *How to Make Ceramics*, New York, Arco Publishing Co., 1957, 144 pp.

Kenny, John, *The Complete Book of Pottery Making*, New York, Greenberg, 1949.

Rhodes, Daniel, *Clay and Glazes for the Potter*, New York, Greenberg, 1957, 219 pp.

##### Drawing and Painting

Mayer, Ralph, *The Painter's Craft: An Introduction to Artists' Materials*, New York, D. Van Nostrand Company, Inc., 1948, 209 pp.

Nicholaides, Kimon, *The Natural Way to Draw*, New York, Houghton Mifflin Company, 1941, 221 pp.

##### Enamels

Bates, Kenneth, *Enameling*, Cleveland, World Publishing Co., 1951, 208 pp.

Untracht, Oppi, *Enameling on Metal*, New York, Greenberg, 1957, 191 pp.

\*This list of references was prepared by the following students in a Summer Session class (1959) at Teachers College, Columbia University under the direction of Dr. Jack Arends, Professor, Fine and Industrial Arts Department; Patricia Daly, General Chairman; Rena Arnold, Suzanne Herbert, Carol Sims, R. E. Dawson, Jr., Majory Booton, Edna Goldberg, Edward Maffeo, Patricia Leight.

## Graphics

Heller, Jules, *Print Making Today*, New York, Henry Holt & Co., 1958, 266 pp.

Sachs, Paul J., *Modern Prints & Drawings*, New York, Alfred A. Knopf, 1954, 266 pp.

Stephenson, Jessie Bane, *From Old Stencils to Silk Screening*, New York, Charles Scribner's Sons, 1953, 234 pp.

## Home Planning

Faulkner, Ray, *Inside Today's Home*, New York, Henry Holt Co., 1954, 653 pp.

## Lettering and Layout

Ballinger, Raymond A., *Lettering Art in Modern Use*, New York, Reinhold Publishing Corp., 1952, 246 pp.

Ballinger, Raymond A., *Layout*, New York, Reinhold Publishing Co., 1956, 244 pp.

Benson, John Howard and Carey, Arthur Graham, *The Elements of Lettering*, New York, McGraw-Hill Book Company, 1950.

Cataldo, John W., *Lettering*, Worcester, Mass., Davis Publishing Co., Inc., 1958, 80 pp.

## Metalwork and Jewelry

Martin, Charles J., *How to Make Modern Jewelry*, New York, Museum of Modern Art, 1949, 96 pp.

Winebrenner, D. Kenneth, *Jewelry Making as an Art Expression*, Scranton, Pennsylvania, International Textbook Co., 1955, 181 pp.

## Paper

Betts, Victoria Bedford, *Exploring Papier Mache*, Worcester, Mass., The Davis Press, Inc., 1955, 132 pp.

Johnson, Pauline, *Creating with Paper, Basic Forms and Variations*, Seattle, University of Washington Press, 1958, 207 pp.

## Puppets and Marionettes

Beaton, Mabel and Les, *Marionettes, a Hobby for Everyone*, New York, Thomas Y. Crowell Co., 1948, 182 pp.

Merten, George, *The Hand Puppets*, New York, Thomas Nelson and Sons, 1957, 133 pp.

Merten, George, *The Marionette*, New York, Thomas Nelson and Sons, 1957, 152 pp.

Riley, Olive L., *Masks and Magic*, New York, Studio Publications and Thomas Y. Crowell Co., 1955, 122 pp.

## Sculpture

Rich, Jack C., *The Materials and Methods of Sculpture*, New York, Oxford University Press, 1942, 416 pp.

Struppeck, Jules, *The Creation of Sculpture*, New York, Henry Holt & Co., 1952, 260 pp.

## Textiles

Birrell, Verla, *The Textile Arts*, New York, Harper and Brothers, 1959, 514 pp.

Karasz, Mariska, *Adventures in Stitches and More Ad-*

*ventures, Fewer Stitches*, New York, Funk & Wagnalls Co., 1959, 127 pp.

Pettit, Florence H., *Block Printing on Fabrics*, New York, Hastings House, 1952, 146 pp.

## Weaving

Black, Mary E., *Weaving for Beginners*, Ottawa, Canada, Edmond Cloutier, 1957, 68 pp.

House, Florence E., *Notes on Weaving Techniques*, New York, (published by author), 1956, 113 pp.

Zielinski, S. A., *Encyclopedia of Hand Weaving*, New York, Funk and Wagnalls Co., 1959, 190 pp.

## Wood

Bassett, Kendall T., and Thurman, Arthur B., *How to Make Objects of Wood*, New York, Museum of Modern Art, Simon & Schuster, distributors, 1959, 95 pp.

Hayward, Charles H., *The Complete Book of Woodwork*, New York, J. B. Lippincott Co., 1955, 344 pp.

## General

Robertson, Seonaid M., *Creative Crafts in Education*, London, Routledge and Kegan Paul Limited, 1952, 286 pp.

Verhelst, Wilbert, *Creative Projects*, Denver, The Denver Art Museum, 1956, 36 pp.

Note: (There is always a danger in listing books which deal with processes because although the technical processes may be effectively dealt with, the project suggestions are frequently over-directive.)

## SECTION III

### General Books on Art

Bawr, John, *Nature in Abstraction*, New York, The Macmillan Company, 1958, 83 pp.

Stimulating essay on the essential character of our avant-garde art centering on the artist's attitudes and aims.

Cheney, Sheldon, *Story of Modern Art*, New York, Viking Press, Inc., 1950.

The lives and works of modern painters up to 1940 presented in chronological order. Profusely illustrated.

Dewey, John, *Art as Experience*, New York, Minton, Balch, 1934. Aesthetic experience view as a part of man's total experience.

Fleming, William, *Arts and Ideas*, New York, Henry Holt and Company, 1956, 797 pp.

An interpretive study suggesting relationships based on the various modes of expression.

Ghiselin, Brewster (editor), *The Creative Process*, New York, The New American Library of World Literature, Inc., 1957, 251 pp.

In this interesting symposium, thirty-eight of the world's most outstanding men and women reveal how they actually begin and complete creative activity in art, literature and science.

Kepes, Gyorgy, *Language of Vision*, Chicago, Paul Theobald & Co., 1951, 228 pp.

This book deals with present day problems of visual expression from a realistic and human point of view.

Kuh, Katherine, *Art Has Many Faces*, New York, Harper and Bros., 1951.

Using specific examples to explain basic ideas about art, the author provides clues for further looking.

Langer, Suzanne, *Philosophy in a New Key*, New York, The New American Library of World Literature, Inc., 1956, 248 pp.

By posing a new field of questions, the author asserts that the limits of language do not appear as the ultimate limits of rational, meaningful experience but that things other than discursive language have their own forms of conception.

Moholy-Nagy, Laszlo, *The New Vision*, New York, Whittenborn and Co., 1947, 97 pp.

The German Bauhaus movement and its developed curriculum is presented as the outgrowth of a philosophy of art.

Moholy-Nagy, Laszlo, *Vision in Motion*, Chicago, P. Theobald, 1947, 371 pp.

A comprehensive overview of the Bauhaus viewpoint as practiced at the Institute in Chicago.

Myers, Bernard S., *Art and Civilization*, New York, McGraw-Hill Book Company, 1957, 757 pp.

A history of art from primitive to modern times. Myers, Bernard, *Understanding the Arts*, New York, Henry Holt & Co., 1958.

The author discusses art as it relates to cultural background, rapport between the artist and viewer and the limitations imposed by the media in terms of what can be accomplished.

*Praeger Picture Encyclopedia of Art*, New York, Frederick A. Praeger Co., 1958, 584 pp.

A reference volume which covers the styles of contemporary art, including a glossary of terms.

Read, Herbert, *Icon and Idea*, Cambridge, Mass., Harvard University Press, 1955, 161 pp.

A discussion of the theory that the image preceded the idea in the development of human consciousness.

Robb, David, *The Harper History of Painting*, New York, Harper, 1951, 1006 pp.

A survey of painting in the western world from pre-classic times through the work of the early twentieth century.

Steichen, Edward, *The Family of Man*, New York, Maco Magazine Corp., 1955, 193 pp.

A powerful series of photographs reproduced in book form from the 1955 exhibition at the Museum of Modern Art with text by Carl Sandburg.

Stites, Raymond S., *The Arts and Man*, New York, McGraw-Hill Book Co., 1940, 872 pp.

This book relates the arts to each other throughout the progression of art history.

Upjohn, Everard M., Paul S. Wingert, Jane G. Mahler, *History of World Art*, New York, Oxford University Press, 1949, 560 pp.

The authors have concentrated on the arts from the birth of civilization to the present day, interpreting them in terms of their historical background.

Vival, Eliseo and Krieger, Murray, *The Problems of Aesthetics*, New York, Rinehart and Co., 1957, 600 pp.

A discriminating anthology oriented toward a conception of the nature of aesthetics and the problems which constitute it.

Wolfflin, Heinrich, *Principles of Art History*, New York, Dover Publications, n.d., 237 pp. (trans. M. D. Hottinger)

A study in which the author provides an objective set of criteria to deal with the fundamental questions and problems which arise in the study and contemplation of art history.

## SECTION IV

### *Books for Student Use*

Allner, W. H., *Posters*, New York, Reinhold, 1952, 119 pp.

Fifty artists analyze their approach, their methods and their solutions to poster design and poster advertising.

Baur, John I. H., *Nature in Abstraction*, New York, The Macmillan Co., 1958, 85 pp.

The text is intended to show the relation of abstract painting and sculpture to nature in twentieth-century American art.

Faulkner, Ray, Ziegfeld, Edwin and Hill, Gerald, *Art Today*, New York, Henry Holt & Co., 1956, 550 pp.

An introduction to the fine and functional arts. Feininger, Andreas, *Feininger on Photography*, New York, 1949, 409 pp.

A volume which deals with both the technique and the art of making a photograph, well illustrated.

Gardner, Helen, *Art Through The Ages*, (revised), New York, Harcourt, Brace and Company, 1959, 840 pp.

A world history of art revealing the changing environments throughout the world from prehistoric times to our own.

Goldstein, Harriet, Goldstein, Vetta, *Art in Everyday Life*, New York, The Macmillan Company, 1956 (4th edition).

A study of design fundamentals aimed at developing an understanding and knowledge of familiar and historic art forms.



Gombrich, E. H., *The Story of Art*, New York, Phaidon Publishers, Inc., 1950, 462 pp.

A general outline of the history of art with artists and their schools of thought arranged and related in a progressive time sequence.

Kainz, Louise and Riley, Olive, *Exploring Art*, New York, Harcourt, Brace and Co., 1947, 260 pp.

An exploratory approach to form and color covering many of the arts.

McCausland, Elizabeth, *Careers in the Arts*, New York, The John Day Company, 1950, 270 pp.

A comprehensive survey of the art field with particular interest to students planning an art career.

Nelson, George (editor), *Display*, New York, Whitney Publications, Inc., 1956.

A pictorial review of space design as it concerns display.

Parker, Kay Peterson, *What and What Not*, Boston, Houghton Mifflin Company, 1944, 61 pp.

This book tells in an amusing way how an architect in the 1880's looked back into the history of art to get ideas for a new house. The message: "the greatest art in each age is born of and created by its own time . . .".

Riley, Olive L., *Your Art Heritage*, New York, Harper & Brothers, 1952, 320 pp.

A text emphasizing the place of art in our cultural development.

Rudofsky, Bernard, *Are Clothes Modern*, Chicago, Paul Theobald & Co., 1947, 241 pp.

A presentation of the trends in fashion, through illustration and text, covering many lands as well as the past and present.

Sanders, Hope (editor), *Photo Maxima* 1959, New York, Triton Press, Inc., 1958, 38 pp.

This book reveals the part a camera plays in the emphasis of originality, imagination and stimulating interpretation of environment.

Scott, Robert Gillam, *Design Fundamentals*, New York, McGraw-Hill Book Co., 1951, 199 pp.

Taylor, Francis Henry, *Fifty Centuries of Art*, New York, Harper (for the Metropolitan Museum of Art), 1954, 183 pp.

A brief survey of art history covering all major schools and movements.

Wright, Frank Lloyd, *The Living City*, New York, Horizon Press, 1958, 222 pp.

The philosophy, predictions and thoughts on architecture here mingle to give a vivid impression of Wright, the architect, and his architecture.

## SECTION V

### Magazines

*American Artist*, Watson-Guptill Publications, Inc., New York

*Art & Industry*, Studio Publications, Inc., New York  
*Art News*, The Art Foundation Press, Inc., New York  
*Arts*, The Art Digest, Inc., New York

\**Arts and Activities*

*Arts and Architecture*, Arts and Architecture, Los Angeles

*Caractere*, Compagnie Francais de la Federation d L'Imprimerie, Paris

*Ceramics*, Professional Publications, Columbus, Ohio

*Ceramics Monthly*, Lawhead Press, Inc., Ohio

*Craft Horizons*, Craft Horizons, Inc., New York

\**Design—The Magazine of Creative Art*, Design Publishing Co., Columbus, Ohio

*Design Quarterly*, Walker Art Center, Minneapolis

\**Everyday Art*, American Grayon Co., Sandusky, Ohio  
*Graphis*

*Handweaver and Craftsman*, Handweaver and Craftsman, Inc., New York

*Industrial Design*, Whitney Publications, New York

*Interiors*, Whitney Publications, New York

\**School Arts*, Davis Publications, Inc., Worcester, Mass.

\*Primarily concerned with school art programs.

## ADVERTISERS INDEX

American Art Clay Co. . . . .	14
American Crayon Co. . . . .	17
Arts & Crafts Distributors . . . . .	16
Binney & Smith Co. . . . .	24
Brandon Films . . . . .	17
Cleveland Institute . . . . .	15
Design Magazine . . . . .	17
Funk & Wagnalls Publishers . . . . .	18
Handweaver Magazine . . . . .	18
Higgins Ink . . . . .	17
Maryland Institute . . . . .	16
McGraw-Hill Book Co. . . . .	19
Milton Bradley Co. . . . .	15
Moore Institute of Art . . . . .	18
New York Phoenix School of Design . . . . .	16
Pastoil-Permanent Pigments . . . . .	16
Pennsylvania Academy Fine Arts . . . . .	15
Philadelphia Museum College of Art . . . . .	22
Pratt Institute . . . . .	22
School Arts . . . . .	15
Sheldon, E. H. Eqpt. Co. . . . .	23
The Art Magazine . . . . .	18
Thomas C. Thompson Co. . . . .	17



"School Library"—Michael W. Nevin, South High School, Denver, Colo.

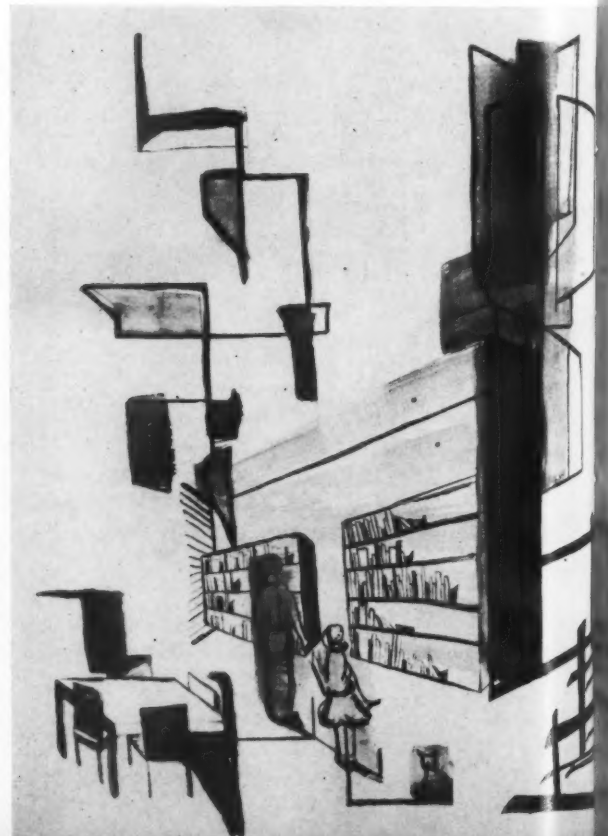
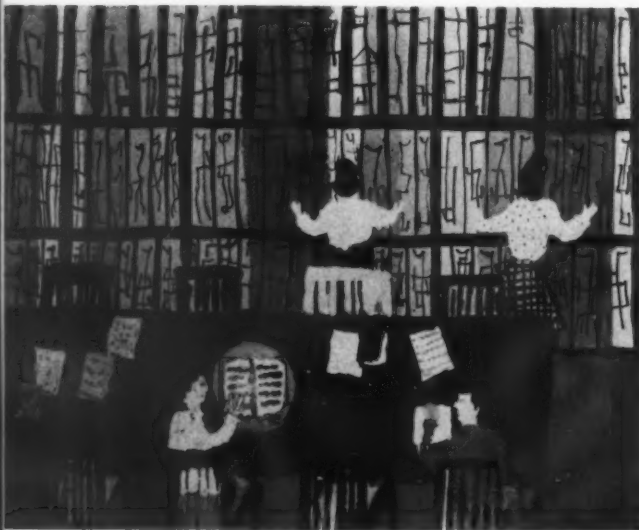
DOROTHY C. ROWLETT

*a  
domestic  
phase  
of . . .*

## The International School Art Program

"Spirit of the Children's Library"—Mary Beth Daly, Age 15,  
Central Catholic High, Toledo, Ohio

"School Library"—Linda Buie, Age 12, Landon High,  
Jacksonville, Fla.



In June, the regional art associations' screening committees\* of the International School Art Program met in San Francisco, Denver, Atlanta and Alexandria, Virginia with members of the American Junior Red Cross. They viewed 6,393 paintings sent in by 157 participating chapters from 28 states. 4,028 of these were packaged for export to between 30 and 40 co-operating Red Cross Societies.

What happened to 1,944 of these entries? Mr. Warren Anderson, of the Pacific screening committee singled out a number of this year's rejected items for a study of "what not to do" in art instruction, particularly as related to our program. Here are some of his observations:

"A large percentage of the paintings and drawings submitted for screening were outstanding . . . The motive behind the program is extremely worthwhile . . . some of the weaknesses: copies from post cards, etc., lack personal involvement. Animal copies from calendars, placed in idyllic setting, are remote from reality. Students, mature in years, still rely on symbols developed in primary grades. Many entries were pure exercises in perspective; this is one way to learn perspective, but it is lacking in commentary on a way of life. Stereotypes—juvenile fishermen, reposing against a tree in sylvan setting. Many paintings . . . barren, no activity . . . an empty stage, conveying or communicating nothing. 'Pretty' pictures . . . covered bridges entirely foreign to the ones who painted them."

These things did happen in the year 1958-59 of our art instruction.

\*These committees are looking for lively, interpretive expressions of personal experiences PLUS ART QUALITY. Great joy and great sorrow come to these art educators who have the opportunity of viewing hundreds of paintings. Out of the screening experience emerges the realization that the I.S.A.P. can serve a purpose beyond the main objective—communication between the youth of the world through visual statements. These exhibits can be national indicators of the effectiveness of art education in the United States, as indeed they are sometimes regarded

in foreign countries. No other vehicle for such measurement exists in the N.A.E.A. at the present time.

In July, at the National Red Cross Headquarters in Washington, 221 paintings were selected for one year's domestic use. Four exhibits go to the area Red Cross Headquarters for area distribution. Each of these exhibits contains a cross-section of paintings from over the nation.

For the first time a national exhibit of 32 of these paintings will be available from the N.A.E.A. headquarters in Washington for use in local museums. The other exhibits may be obtained through local Red Cross Chapters, which also can secure, upon request, film strips of previous exhibits. A variety of techniques, media, subject matter and geographical sources make this national exhibit an extremely interesting one. At the end of the year these exhibits will be exported for the purposes for which they were painted.

These purposes have been well and eloquently stated during the 12 years of the I.S.A.P. program—"Art makes us nearer apart," "Windows on the World," "Art and World Comradeship," "Making Friends around the World". Consider this statement by Helen Copley Gordon in a Detroit bulletin: "Cultural interchange between nations makes groups aware of each other's human qualities. Politics often stress the differences between groups, art emphasizes the similarities. The expressions of the mind and spirit are the ingredients which give unity to mankind, over space, over time and even over language." Or as Jack Bookbinder of Philadelphia states it very simply and beautifully:

\*A child's painting is an experience felt, formed, and finally shared. As a language, art transcends the barriers of time and space. The art of our children, sent abroad as tokens of good will, is rich in the pleasure of giving and makes possible the joy of receiving—the beginnings of a bond that can and should grow stronger with the years.\*

The partnership of the American Junior Red Cross has made this program possible. Deputy Director Edward A. Richards has provided inspired and dedicated supervision and continuity since its inception in 1947. Dr. Richards will write an article for early publication in this journal on the destination of the paintings.

The four reproductions of paintings illustrate the similarity of experiences the nation over and at the same time point up a tenet in our philosophy that art is an individual matter.

*Dorothy C. Rowlett is Chairman, International School Art Program and Supervisor of Art, Duval County, Jacksonville, Florida.*

\*P.A.A.: Gwendolyn Hammer, Palo Alto; Warren Anderson, University of Arizona; Albert Porter, Los Angeles

W.A.A.: Marion Miller, Denver; Jane Palczynski, Chicago; T. Van Voorhees, Indianapolis

E.A.A.: Gwendolyn Flanagan, Portland, Maine; Mary Baker, Boston, Mass.; Olive Jobs, Towson, Maryland

S.E.A.A.: Mariema Miller, Atlanta, Ga.; Billie Connatser, Knoxville, Tenn.; Dorothy C. Rowlett, Jacksonville, Florida.

Advisors to National Committee: Mary Adeline McKibbin, Pittsburgh; Rosemary Beymer, Kansas City, Mo.; Lucille Adams, Tulsa, Okla.; Ruth Ebkin, Pittsburgh.

# TEACHING ART

. . . as a career

MARY McMULLAN

## PART 1

### TO THOSE WHO ARE TEACHING ART

#### Your Influence Is Vital

This is a message to teachers and supervisors of art who are the key persons recruiting the art teacher of the future. The philosopher, Henry James, once said, "A teacher affects eternity. We can never tell where his influence stops." For example, have you suggested a career of teaching art to a promising student this past year? Have you expressed enthusiasm and love of the teaching profession to a group of pupils in the past week? Remember that most teachers have entered the teaching profession upon the advice and counsel of an admired teacher. You can, you should do all these things and also make sure that a young person interested in art teaching receives this material.

#### Illinois' Answer to the Art Teacher Shortage

Art educators in Illinois had long been concerned about recruitment of art teachers. It was suggested during a conversation with several Illinois Art Educators that we organize a group devoted to recruitment; and this became The Art Education Foundation. A charter was received under the general Not for Profit Act of Illinois on the twenty-seventh day of December, nineteen hundred forty-nine (1949). A Board of Directors made up of art educators interested in art recruitment throughout the State of Illinois started work on various projects.

The work of the Foundation has been made possible by individual contributions of time, money and ideas. It has also received financial support from the Illinois Art Education Association.

**Colored Slides Attract Youth to Art Teaching:** The first project of the Foundation was the production of a series of fifty-five (55) kodachrome slides, a sequential portrayal of the training of an art teacher. The script and pictures were produced by a graduate art student at Illinois State Normal University. It depicts all phases of art training in design, art techniques and student teaching. The slide series was duplicated into four copies and housed at Illinois State Normal University for distribution to Illinois schools upon request. It is not available outside Illinois. The hundreds of requests from PTA's, Future Teachers Associations and High Schools for assembly programs is evidence of the popularity of the slide series.

**A Career Pamphlet Devoted to "Teaching Art as Career":** A career pamphlet containing the material reproduced on the following pages was produced and distributed free to 450 art educators, libraries, and school superintendents in Illinois. You might want to do something like this in your own state.

**A Poster Project to Recruit Teachers:** The Foundation promoted a poster project to stimulate interest in teaching as a career. A poster exhibition was held at the School of the Art Institute of Chicago in the fall of 1957. The purpose of the project was twofold—one was to urge young persons to consider the advantages of art teaching as they design posters—two was the reproduction of worthy posters for distribution to schools throughout Illinois. The purpose was also served as art educators, superintendents, and principals received and read the recruitment material for the poster project. Two posters were selected and 400 reproductions of each will be distributed to Illinois schools during the 1959-'60 school year.

#### What About the Future?

Recruitment by means of booklets, films and scholarships can only be accomplished on a state or national level. The Art Education Foundation of Illinois has been able to produce and distribute some helpful material, but there is need for materials that can only be profitably produced by some organization of national scope. The National Art Education Association and the Crayon, Water Color and Craft Institute, Inc. has recognized the need by producing this material.

**A Directory of Illinois Institutions Offering Degrees in the Teaching of Art:** A directory for counselors, librarians, and art teachers in Illinois was recently produced and distributed by the Foundation. It contains a description of requirements for art education degrees offered by Illinois Colleges and art schools. The physical facilities and scholarship opportunities are listed along with the name of the person to contact for further information. This material places a simple reference in the files of school personnel who advise young people regarding educational opportunities.

**Student Art Exhibition from Illinois Institutions:** The latest project of the Foundation is an exhibition of student art work from art education departments of Illinois colleges and art schools. The exhibition will be available to junior and senior high schools in the state of Illinois.



## PART 2

### TO THOSE WHO ARE CONSIDERING ART TEACHING AS A CAREER

#### Are You Aware of the Challenge in Teaching Art?

One of the great rewards in teaching is the satisfaction that comes from helping young people to live happier, healthier, richer lives. As an art teacher you will find that young people express their dreams, desires, and hopes with their special interests, special abilities, and special problems. You will have a unique opportunity to help them grow. Every day offers new challenge and new adventure; for you will be exploring, discovering, experimenting, and creating along with the children. You can make a difference in many people's lives.

As a teacher of art your influence on people might spark:

*Drab, dull lives into bright, happy ones.*

*Disorganized, harassed lives into organized, confident ones.*

*Aimless, monotonous lives into productive, varied ones.*

You can be the means of helping children to find themselves, to develop their potential, to become useful members of our democratic society.

~~You~~ You can help to make a Better World. The trend in our civilization is toward more and more industrialization, more and more machine made goods; more buying and selling of standardized products. Our scientific and industrial advances have been so rapid that most people have not learned to use the desired benefits and still lead happy, healthy lives. Many people are living under tension all of the time, literally running as fast as they can just to stand still. We are living in a time of ills, pills, psychiatrists, and heart attacks. People are buying more and more products of the machine age and are creating and producing less and less as individuals. In all phases of life—home, church, school, community and government—most people are observers rather than participants. In other words they are becoming less and less creative.

As an art teacher your service to society would be of great importance. You would be helping people to become more creative in their thinking and in their actions. You can help them:

*By stimulating children to develop their imagination through art experiences.*

*By encouraging children to seek solutions to the problems they face in their lives.*

*By challenging children so that they may design a new and better world for the future in which art has an important part.*

#### Have You Considered Your Qualifications?

##### First, what is your P.Q. (Personality Quotient)?

Ask yourself these questions:

*Do you like to work and play with children?*

*Do you like the challenge of tackling hard jobs and seeing them through to completion?*

*Do most people like you?*

*Do you have ideas and do you carry them out?*

*Do you take an interest in other people's ideas?*

*Are you a thoughtful, helpful person?*

*Do you try to appear your best at all times?*

*Do you consider the advice of others and use it when practical?*

*Do you like to see people succeed in their endeavors?*

*Do you enjoy working with groups—in making scenery, a puppet show or a mural?*

*Do you like a good laugh even when the joke is on you?*

*Do you like to help make things better in your neighborhood, your nation, your world?*

##### Second, what is your A.Q. (Art Quotient)?

*Does art interest you intensely?*

*Do you find your greatest enjoyment in creative art activities?*

*Do you go to museums whenever you have the opportunity?*

*Do you like to read about art and artists?*

*Do you experiment with materials to find new ways of doing things?*

*Do you enjoy working with a variety of art materials and processes?*

*Do you like to paint, to model and to construct?*

**If you rate high in all of these things, then you will probably like teaching art. In the teaching profession you will have a chance to share your talents and interests with others and to develop creative thinking and doing.**

##### Third, what are your extra-curricular interests? Are you doing some or all of the following things?

Engaging in art activities in your spare time.

*Observing art as it is used in your community.*

*Displays in store windows.*

*Advertising in newspapers, magazines, and T.V.*

*Architecture and landscaping used in your own community.*

*Participating in a wide variety of art activities while you are in high school.*

*Take classes that include dress design, art in the home, industrial art, commercial art, fine art.*

*Help with stage sets, costumes, program covers, posters, party decorations.*

*Arrange bulletin boards and exhibits.*

**Volunteering** to help in the instruction of young children.

To help in an elementary school classroom if your high school adviser approves.

To take care of young children in your home and neighborhood.

**Assisting in youth organizations** such as:

Recreation programs and art classes sponsored by clubs, Y.M.C.A., Y.W.C.A., parks and playgrounds. Boy and Girl Scouts, Brownie Scouts, Campfire Girls, 4H Clubs, Cub Scouts, Sunday School classes, Vacation Bible Schools.

Nursery schools.

#### **Fourth, how can you become an art teacher?**

Investigate the resources in your school library.

Catalogs of colleges and art schools that specialize in the preparation of art teachers.

Scholarships available through the college or university of your choice and your State Superintendent of Public instruction.

Films, film strips, slides that give you information about teaching.

Magazines and books on art and teaching that are in your school and public library. Here are a few titles:

*Teaching As a Career*, a bulletin by Earl W. Anderson, U.S. Department of Health, Education and Welfare. Bulletin No. 2, 1955.

*Teaching Is Exciting*, by Margaret Wasson, Association for Childhood Education, International Bulletin, No. 88, 1951, Washington, D. C.

*This Is Teaching*, Marie Rasey. Harper and Brothers of New York, 1950.

*The Arts in the Classroom*, a book by Natalie Robinson Cole. The John Day Company of New York

If you are in high school, you should investigate the requirements needed to qualify you as an art teacher.

You should choose an institution which places a strong emphasis upon preparing teachers of art. Write to the art education department of the college or art school which interests you for further information.

You will need to take college courses which provide you with a clear understanding of child growth and development. A successful teaching career will depend upon your understanding of children as well as your knowledge of art.

You will need a broad general education. This is necessary in order that you may take your place in society as a person of culture and general intelligence not just a specialist who has no understanding of other important fields of endeavor.



**AMACO**  
Art and Craft Materials  
Preferred by schools for over 40 years  
Send for free literature

AMERICAN ART CLAY COMPANY • INDIANAPOLIS 24, INDIANA

You should learn as many art skills and techniques as possible. A broad background in crafts as well as painting and sculpture is necessary for today's art teacher.

It is important that you learn how and when art techniques may be used to best advantage at various grade levels in relationship to the growth and development of the individual child.

You should learn to use the English language effectively in written and spoken form. You should develop poise in presenting ideas to groups of people. You should have an opportunity to observe school children of all ages.

You should have a period of practice teaching under the supervision of a qualified supervisor of art.

Today there are many positions open in the art education field. When you have completed your college preparation, the Placement Bureau of your school helps you to secure one of the many positions in art open throughout the country.

#### Have You Considered Salary and Other Benefits?

Today, teachers can expect an adequate salary and the added security of tenure after several years of service in a school system. School districts vary widely in initial salaries paid, in the amount of annual increases, in the number of steps in the schedule, and in the additional amount paid teachers for additional college preparation. On the whole salaries for teaching are good. In 1959 many communities offered annual salaries for beginning teachers of more than \$4,400. The average was about \$3,600. These figures are being revised upward in relation to supply and demand. Most schools

offer an increase in salary for each year of service until a maximum is reached. A teacher is protected by a guaranteed annual salary in a written contract.

Summer vacations allow time for developing new art talents and abilities. You can become a more engaging personality by extending your horizons beyond the classroom. Most teaching jobs have longer summer vacations than other professions in addition to spring and Christmas holidays. Some schools grant special periods of leave after a required number of years of service.

Teacher retirement benefits add incentive to choosing education as your career. Many retirement policies offer benefits for illness and accidents. The security provided in a teaching position today is better than the protection guaranteed in most other professions.

**ACKNOWLEDGEMENTS:** Material for this publication was adapted from a bulletin "Teaching Art as a Career" produced by THE ART EDUCATION FOUNDATION, a non-profit corporation for the purpose of encouraging young persons to enter the Art teaching profession. I wish to give special thanks to the following persons who were responsible for the production of the original bulletin: Dr. F. Louis Hoover, Director of Division of Art Education, Illinois State Normal University, Normal, Illinois; Mr. George Barford, Assistant Professor of Art, Illinois State Normal University, Normal, Illinois; Miss Bernice Magnie, Supervisor of Art of the East Orange, New Jersey Public Schools. I also wish to thank Mrs. Carolyn S. Howlett, Head of the Art Education Department, School of the Art Institute, Chicago, Illinois, and Miss Hazelle M. Anderson, Library Consultant, Oak Park Elementary Schools, who assisted in preparing this article.

Mary McMullan is President, The Art Education Foundation and Consultant of Unified Arts, The Elementary Schools, Oak Park, Illinois.

## THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

PAINTING • SCULPTURE • MURAL

For catalog write: Broad & Cherry, Philadelphia 2, Pa.

#### Proven Aids to Rich Achievement in ART EDUCATION

CRAYRITE Crayons	TRUTONE Crayons
Poster Colors	Finger Paint
Water Colors	Modeling Clay

School Art and Library Furniture

#### MILTON BRADLEY COMPANY

Springfield, Mass.	New York
Chicago	San Francisco

subscribe to

## SCHOOL ARTS

NAEA  
SUPPORTING  
MEMBER

a magazine for art educators to  
help them in creative teaching  
10 issues — six dollars

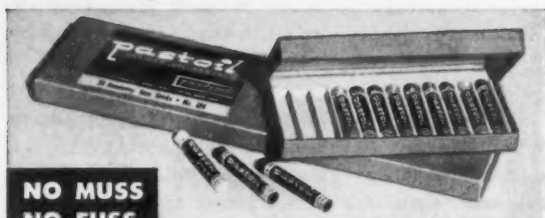
PRINTERS BUILDING • WORCESTER • MASSACHUSETTS

## CLEVELAND institute of art

PROFESSIONAL TRAINING

Painting	Fashion
Sculpture	Ceramics
Graphics	Weaving
Industrial Design	Textile Design
Interior Design	Silversmithing
Advertising	Enameling
Illustration	Teacher Training

DIPLOMAS • DEGREES • SCHOLARSHIPS • CATALOG ON REQUEST  
Write: Director of Admissions, 11141 East Boulevard, Cleveland 6, Ohio



**NO MUSS  
NO FUSS  
NO RUB-OFF**

A remarkable new art medium, combining the brilliance and convenience of PASTELS with the depth and solidity of OIL COLORS

IDEAL FOR  
SCHOOLS  
Easy to handle,  
low in cost.  
5 sizes of sets,  
from 60¢ to \$3.50



Use like pastels but with great freedom in individual methods of handling. Yield light, delicate effects or bold, heavy masses of brilliant color. Work easily, blend beautifully. Sticks are non-brittle, do not dust or chalk, need no fixative. Completely non-toxic.

**INTRODUCTORY OFFER:**

Send this coupon with your name and address and 25¢ in coin for the regular 60¢ PASTOIL SET No. 112, containing 12 Pastoils in 12 colors.

**PERMANENT PIGMENTS, INC.**  
2700 HIGHLAND AVENUE, CINCINNATI 12, OHIO

**NEW YORK-PHOENIX**  
SCHOOL OF DESIGN

Thorough training for careers in Advertising Design •  
Fashion Illustration • Magazine and Book Illustration  
• Fine Arts • Textile Design • Airbrush

Day, evening. Est. 1892. Fall, Midyear and Summer  
Terms. Successful placements. Distinguished Alumni.  
Vet. Appr. Request Catalog N.

160 Lexington Ave., N. Y. 16

MU 5-2973

**FREE to all Art Educators**

THE NEW 1959-1960 EDITION—160 PAGES

**ARTS & CRAFTS CATALOG**

"The Encyclopedia of Creative Art Materials"

If you have not already received your copy write us now!

**ARTS & CRAFTS DISTRIBUTORS, INC.**

9520 Baltimore Ave.

College Park, Maryland

MI

**MARYLAND**

Professional training in all areas of Art and Art Education. Rinehart School of Sculpture. BFA, MFA, and Diploma. Established 1826. Write: Registrar, 1300 West Mt. Royal Ave., Baltimore 17, Md.

**INSTITUTE**

ALFRED P. MAURICE

## Periodicals In Review

Early indications for the new art season are that the critics are getting restless. "We are . . . at an important turning point in the relation of the artist to society, and therefore on the eve of a change in art itself," according to the editors of the third Art Annual titled *Paris/New York*. Without prophesying in the direction the change will take, the editors present color reproductions of paintings by "24 Painters of the 1950s", take your own choice. While maintaining that they are examining the current situation in art quite objectively, there are ominous forebodings for abstract expressionists in another article "Jackson Pollock and Nicolas de Staël, Two Painters and Their Myths" in which editor Hilton Kramer thoroughly depreciates the work of Jackson Pollock. Also included in the volume are a well-illustrated article dealing with photographs of Paris and New York and a series of monographic articles on Milton Avery, Vieira da Silva, Ben Benn, Tal Coat, Franz Kline, Jean Dubuffet, Louise Nevelson, Jean Helion, Richard Pousette-Dart, Alberto Giacometti and Richard Stankiewicz.

A further warning that abstract expressionists are now fair game for critics appears in the maiden article of John Canaday, the newly-appointed *New York Times* art editor in the Sunday, September 6th issue of that newspaper. Concluding the article Canaday observes that "we (the critics) have been had. In the most wonderful and terrible time of history, the abstract expressionists have responded with the narrowest and most lop-sided art on record. Never before have painters found so little in so much".

It sounds as though the critics have decided that all profitable copy has been bled from one source and are busy sowing the seeds of future copy.

Change in architecture is described by Robin Boyd in his article "The Counter-revolution in Architecture" in the September issue of *Harper's Magazine*. He points out the dissipation of vitality in the "glass box-style" of architecture as indicated by its gingerbread encrustations in Edward D. Stone's latest works. The newer direction in architecture is exemplified by the curved, birdlike forms of Saarinen's latest structures, such as the Yale Hockey Rink and the TWA Terminal. Boyd cautions that whether their buildings be box or bird form, they must be functional. Having mastered structural problems and served functional requirements, the architect who is a great artist will create structures



which are truly expressive. The possibilities of boxes having been exhausted, Boyd sees the immediate future of architecture to be for birds.

September's issue of *School Arts* presents an innovation in a roving reporter type column "Issues of the Day" which is planned as a regular feature. Each month several persons are asked a question pertinent to the day. The first question concerns the emphasis placed on drawing in the program of public schools and professional art schools. While the idea seems a good one, the answers, one by myself, suffer from the extreme limitations of space. It is difficult to express a rounded and thoughtful response in one paragraph without either saying nothing or putting oneself on the end of a limb with statements which need amplification.

*Alfred P. Maurice is Director, Kalamazoo Art Center, Kalamazoo, Michigan.*

**POSITION OPEN** as president of an Art School (with fine tradition over 100 years) in an eastern city with approximately 300 day students but facilities available for 500. Graduates receive B.F.A. and M.F.A. Degrees. The position will require the direction of the School as well as executive responsibilities. Unlimited possibilities for expansion and development. Leading museums, libraries, colleges and other educational facilities readily available. Salary open.

Reply to this magazine, box 12.



**DESIGN MAGAZINE**  
337 So. High  
Columbus 15, Ohio

Any way you look at it, Design Magazine is meant for the art educator and imaginative craftsman! America's first art magazine now enters its 60th year of leading the way to creativity.

PAINTING . DRAWING . HAND-  
CRAFTS . GRAPHICS . AND THE  
APPLIED ARTS

Projects at every teaching level

**\*\$4.50 one year**

\*Special rate to NAEA members  
\$4 for one year when payment accompanies your subscription order.



CALL YOUR PRANG MAN TODAY

THE AMERICAN CRAYON COMPANY SANDUSKY, OHIO NEW YORK **a**

Now in 16mm Soundfilm!

CROCKETT JOHNSON'S

**HAROLD and the PURPLE CRAYON**

COLOR 9 Min.

For Rental and Purchase, Apply

**BRANDON FILMS, INC.** Dept. AE, 200 West 57th St., New York 19, N.Y.

**FREE CATALOG**



Enamel Powder, Paasche Spray Equipment, Dremel Power Tools, L & L Kilns, Tiles of Enameled Steel, Findings and Chain, Hotpak Kilns, Glass Ice Colors, Enameling Accessories.

**NEW for Enamelers, Ceramists, Glass Decorators!**  
Select your needs at leisure from our new, fully-illustrated catalog. We offer a full line . . . a single source . . . low prices . . . fast shipment. Mail coupon today for your Free Catalog!

**Thomas C. Thompson Co.**  
1539 Deerfield Road

Dept. AE  
Highland Park, Illinois

Please rush your **FREE CATALOG** of enamels and enameling supplies.

NAME .....

ADDRESS .....

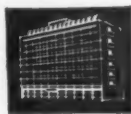
CITY ..... ZONE .... STATE .....

# MOORE Institute of ART

## Professional College for Career Women

Study at America's oldest College of Art for women. 115 yrs. New \$5,000,000 campus. Fully accredited. 4-yr. B.F.A., B.S. degree courses. Artist-instructors. Advdg. Art, Art Ed., Fashion Design & Illus. Interior & Textile Design. Painting & Illus. Residence.

Catalog 1920 Race St., Philadelphia 3, Pa.



## The Artist

PUBLISHED MONTHLY  
SIXTY CENTS

The Only Art Magazine Giving Instruction in All  
Branches of Art

A Specimen Copy Will Be Sent FREE to Teachers Upon  
Request.

Subscription  
\$6.00 Per Year

Special Group Rates to  
Teachers and Students

THE ARTIST PUBLISHING COMPANY  
306 West 11th St., New York 14

## Handweaver & Craftsman

Published  
Quarterly

Sample copy FREE  
to schools

1 yr \$4 2 yrs \$7.50 3 yrs \$10 5 yrs \$15

### Handweaver & Craftsman

246 FIFTH AVE., NEW YORK 1

OREGON 9-2748

## ENCYCLOPAEDIA OF HAND WEAVING



by Stanislaw W. Zielinski

Profusely illustrated and alphabetically arranged, this brand-new book is not only an authoritative reference work on hand-weaving terminology, but also a treasury of general information about this fascinating craft. Included are complete facts on materials, tools, patterns, and fabrics.

ENCYCLOPAEDIA OF HAND-WEAVING is cross-referenced and classified. It is the only comprehensive guide in English to the large and growing literature of the craft.

At all bookstores, \$8.50

## FUNK & WAGNALLS

153 East 24th Street, New York 10, N.Y.

JOHN B. MITCHELL

## New Books

**The Language of Art** by Philip C. Beam. The Ronald Press Company, New York, 1958.

Heretofore, most histories of art have placed emphasis upon the "history" with the "art" playing an important but subsidiary role. The other side of this coin have been the various books about graphic design or pictorial structure. Here, the emphasis is upon the visual language's common communicative elements; the "historical" factors, especially a sense of inclusiveness and ordered chronology are either minimal or missing. Professor Beam in **The Language of Art** has attempted a synthesis of these two points of view by surveying "... the field of art as comprehensively as possible by studying some of the main principles that have underlain artistic expression for centuries and [to] note some current theories about them."

To accomplish this Gargantuan task, Professor Beam discusses first the nature of art. He examines the psychology of seeing, the various problems of visual control, as well as the universals in art.

In the second part of the book the various *Methods of Art* are presented. Here one finds chapters devoted to modes of painting, drawing, sculpture, and the abstract arts (under which is listed architecture). Here also, one finds a brief survey of the various media of art; e.g., mosaics, tapestry, stained glass, etc. The elements of spatial and color design are found in this section of the book.

Part III provides a brief, but very insightful and exciting introduction to the historical aspects of art. The similarities and differences between Eastern and Western Art are taken up, as well as the question of periods in art, and the nature and measure of individuality.

An appendix provides a valuable guide as to period and chronology, while a sensitively selected bibliography suggests avenues for further study and understanding.

Here, in total, is one of the most comprehensive, scholarly, and original approaches to the complex of art that has come to this reviewer's attention. A must for the college library, an excellent text for both design and art history classes.

**Picasso at Vallauris**, Reynal and Company, Publishers, 221 East 49th Street, New York 17, New York, 1959. Price \$10.00.

This volume presents a collection of 15 full color reproductions plus eighty-five monochromes of the

paintings, drawings, sculpture, and ceramics done by Picasso at Vallauris during the period 1949-51. The paintings, done primarily in Picasso's mature and expressive style, are for the most part somber in color—a paradox perhaps, since many depict his youthful wife and young children. The symbols we have come to associate with Picasso's work—the owl, the bull, the pregnant woman, the fish, the cock—are all present. Especially impressive are a goodly number of very powerful line and wash drawings.

The text consists of three essays (the original French is included) written by Daniel Henry Kahnweiler, Odysseus Elytis, and George Ramic. Serge Hughes provides the English translation.

Technically this book is of high quality; the color reproductions are very good as are the black and white photos, all of which help to communicate to the reader the intense vitality and inventiveness of Picasso's personality.

The final color reproduction "Massacre in Korea" is perhaps the most controversial from a content point of view. Of it Kahnweiler says, "... this overwhelming work, so far above the anecdote, has universal meaning in its vehement protest against brutality, against the crushing of the weak and unprotected." One can not help wondering if the Hungarian Revolt and the Tibetan Uprising will stir Picasso to similar statements.

**Painting Boats and Harbors** by Harry R. Ballinger, Watson Guptill Publications, Inc., 24 West 40th Street, New York 18, New York, 1959. Price \$8.50.

It was Lincoln, I believe, who said, "Beware of the man of one book." This might well be an admonition concerning artists—"Beware of the artist of one subject." All too often, we find that such an artist is enamored of his subject—rather than art. Historically, there is considerable evidence to indicate that the greatest paintings in any very specialized area are not made by artists who specialize in the area but rather by people with broad general interests. The greatest marine painters, for example, are not solely painters of the sea; Turner, Homer, Ryder, Hartley, Marin—all show variety in subject matter.

Similarly, one may well look askance at painting books which are organized around tight little subject matter areas. "Where," ask yourself, "will the fragmentary approach end?" After "Boats and Harbors" one might well go on to "Painting Cars, Trucks, and Highways"; then to "Trains and Tracks" etc. If one wants to learn about painting, one should study the basic concepts of pictorial structure.

For these reasons, I do not recommend **Painting Boats and Harbors** for the beginner. The basic problems of picture making are just not explained in suffi-

*continued page 22*

## MODERN ART IN THE MAKING, *New Second Edition*

by BERNARD S. MYERS

486 pages

\$7.95 (Text Edition)

From the Neoclassicism of the French Revolution to the Abstract Expressionist movement after World War II, every stylistic transition and the changes from one period to the next are described in a coherent narrative, free from jargon, bringing the story of modern art up to the present time. Because of simplicity of presentation, the book is extremely useful to teachers as a source of ideas in the planning of classroom work.

*These chairmen of Art Departments said . . .*

"In my opinion this is one of the best books of its kind that I have yet seen."

—Lamar Dodd, *Head, Department of Art, University of Georgia*

"Excellent for the novice as well as for the artist, it is well-written with a fine choice of illustrations."

—H. Theodore Hallman, *Head, Department of Art, State Teachers College, West Chester, Pa.*

"I particularly liked the selected examples and their relation to the content."

—Edward N. Wilson, *Chairman, Art Department, North Carolina College at Durham*

SEND FOR YOUR ON-APPROVAL COPY

**McGRAW-HILL BOOK COMPANY, Inc.**

330 WEST 42ND STREET

NEW YORK 36, N. Y.

# NEWS . . . in education.

## NEA Study of Juvenile Delinquency Presents Final Report

A restricted school curriculum which denies the less academically talented an opportunity to achieve a measure of success can spark delinquent behavior by spontaneous combustion. It can do the same by confining the more able student to a dull and slow learning routine.

The unsuccessful, or frustrated pupil then discovers that the way for him to impress others, and to "prove" that he is not as dumb as his report card suggests, is to show them that he is good at something—"even though it be stealing, breaking windows, or carrying on gang warfare."

These ideas are among those presented in the second and final report of the National Education Association's one-year study of juvenile delinquency and what it means to the schools. They represent data gathered at 11 regional conferences in which several hundred professionals participated, and at one national conference attended by 200 educators and others concerned with delinquency and related fields.

The report, titled *Delinquent Behavior: Principles and Practices*, enumerates eight general principles which should guide the schools in efforts to prevent and control juvenile delinquency. Working from these general principles, the authors have set up, under each category, an amplifying statement of how these principles can be put into practice. Each such section of the 348-page book is followed by a report on what is actually being done along these lines in many specific school districts in the country.

Several hundred schools and other state and community agencies contributed descriptions of their programs to these sections of the report.

The theoretical basis for the practical steps proposed in the final report was laid earlier this year in the first report: *Delinquent Behavior: Culture and the Individual*. This defined juvenile delinquency as behavior that is characteristic of the youths in lower class urban communities whose conduct is in keeping with their primary group—the street corner gang—but at the same time violates the standards of the predominant middle class.

From this point of view, what the sociologists call "norm violating behavior," or juvenile delinquency, is often the "standard" or even the "demanded" behavior in the primary reference group of the delinquent, which is the street corner gang.

"For the boy in the street corner gang," these reports say, "shooting craps, drinking, truancy, swearing, and staying out all night may represent status and

prestige-achieving conduct within his gang—his primary reference group—although these activities may violate rules and regulations of the legal-social system."

The report concluded that most juvenile delinquents are essentially "normal" youngsters, reacting normally to their own environment. The key question to be faced by those who would alter the situation becomes "What techniques can be used to orient norm-violating individuals in the population toward a law-abiding lower class way of life?"

Here, then, is the eight-point program authors of the report propose for the schools:

1. The classroom teacher has the major responsibility for early identification of potential juvenile delinquents, and for referring them to an appropriate source of help. The teacher should maintain adequate records and anecdotal reports of every pupil taught so that accurate and up-to-date information will be available when needed.

2. The teacher should make every effort to enable each pupil, including norm violators, to achieve his potential. The teacher must try to build for the lower class pupil pride in his past, confidence in his present, and hope for the future. Regular conferences with parents are important. Teachers should try to handle behavior problems within the classroom until they become so extreme that they upset others in class; then the teacher should seek other assistance.

3. The school should have a curriculum that provides equality of educational opportunity for all, irrespective of varying abilities, special talents and disabilities. The school program that over-emphasizes a narrow one-track academic curriculum for the college-bound tends to deny equal opportunity to others, may make second and third-class citizens of the less academically inclined students, and may precipitate manifestations of delinquent behavior among them.

Early drop-outs, frequently the forerunner of delinquency, are often due to the failure of a one-track curriculum to stimulate or hold the student whose interests and capacities are not academic.

The report cites a New York study that found the incidence of delinquency there was four and a half times higher among children with low IQ's than among those with high IQ's. In this situation the school often became a source of failure and frustration to which the child responded by rebelling.

4. The classroom teacher should realize that there are limits to what he can accomplish alone. The school should have an integrated system of special services



## and in art

to help norm violators. These may often be helped only through the special skills of such people as guidance workers, psychometrists, school nurses and doctors, psychologists, caseworkers, speech therapists, remedial reading experts, and psychiatrists. Small schools should seek part-time help of this sort, or plan to meet such needs on a regional, county, or state basis.

5. A few norm violators cannot be helped in the regular classroom. These youngsters require special facilities, both for their own benefit and for the welfare of the majority of students. Such facilities should be special classrooms in the school or special study and treatment centers in the community or county. There are, in addition, a very few seriously emotionally disturbed children who should be placed in a special hospital center.

6. Few parents are wilfully negligent or have any desire to raise delinquent children. The school should work with the family in a common endeavor to achieve what is best for the child. When a working relationship with the parents cannot be accomplished, the school must stand in loco parentis and enlist the cooperation of some family service agency to aid the student.

7. The school should open its doors to the police, courts, and state or local youth authorities when its students come to their attention as serious norm violators. By sharing information through joint study and planning, personnel from school, legal agencies, and the courts can do much for the present and future welfare of the student.

8. The school should recognize that delinquency prevention and control is a community problem and the responsibility of everybody in the community. The role of the school should be to provide leadership in a community wide effort. Only as a last resort in the face of community apathy does the school work on the problem independently.

To those who might be tempted to say that juvenile delinquency is not properly the problem of the schools, but rather is a matter for the police, the juvenile courts, or the social agencies of a community, the contributors indicate that the principle of universal education accepted in the United States gives to the schools a responsibility for the delinquent that does not differ essentially from their responsibility to all other children or to other "special children—the blind, the deaf, the crippled, and the mentally retarded, "or even the gifted."

### 21st Kutztown Art Conference

The 21st Annual Art Education Conference, sponsored by Kutztown State Teachers College, was held

on November 6, 1959 on the college campus.

The theme of this one day Conference was CREATIVE EDUCATION: CRAFTSMANSHIP AND CULTURE. This Conference is aimed at spelling out several issues of creativity which were touched upon during the 20th Conference.

Dr. Michael F. Andrews, Dual Professor of Art and Education, Syracuse University, keynoted the conference with an address on "Creativity: Craftsmanship and Culture" at 10:00 A.M. in the Nathan C. Schaeffer Auditorium. This address was followed by discussion groups which considered two basic problems: Is the proposed act of experiencing so pre-planned that the "doing" is more mechanical than creative? What is the relationship in a work of art between image and spectator?

Harry Bertoia, internationally acclaimed metal sculptor, discussed his created forms and their relation to nature as a feature of the Conference luncheon.

Miss Dorothy Barclay, Parent and Child Editor, the New York Times, delivered an address on "The Creative Personality" following the Conference Dinner.

A symposium composed of four art educators and chaired by Dr. Andrews considered several provocative issues related to the theme. Also featured in the afternoon were pupil demonstrations aimed at pointing up the approaches to creativity at differing age levels.

Exhibits ranged from a national collection of children's art based on visits to the zoo to serigraphs by Sister Mary Corita of Immaculate Heart College, Los Angeles.

### Pacific Arts Association Bulletin Honors Frank Lloyd Wright

The Summer issue of the PAA Bulletin which pays tribute to Frank Lloyd Wright was originally discussed with him in October, 1958. Mr. Wright was delighted to give permission to the Association to honor his 90th birthday in this manner and the publication is certainly an excellent one. It contains four articles relating to Mr. Wright and his work and has several pages of photographs. Four pages of photographs are in color and reprinted from the pages of Arizona Highways Magazine. Copies of this publication are available for \$1.00 by writing to: Mrs. Louise Haskin, Executive Secretary, PAA, Art Department, Arizona State College, Tempe, Arizona.

### Wisconsin Art Education Association

The Wisconsin Art Education Association met at the new Saarinen designed Milwaukee Art Center on November 5th and 6th. Edwin Lewandowski addressed

the meeting concerning his recently installed mosaics on the facade of the building. Also featured was a tour built on the theme "Murals in Milwaukee." Mr. Rolf Hickman, University of Wisconsin, Milwaukee, was chairman of the meeting.

### Eastern Arts Association Convention Plans Announced

The 44th Convention of the Eastern Arts Association will be held in Philadelphia, Pa., April 2-6, 1960 at the Sheraton Hotel. The Theme of the convention is *Looking Ahead in Art Education*. 1960 marks the 50th Anniversary of the Eastern Arts Association, an affiliate of the National Art Education Association.

Features of the convention will be four general sessions with speakers and panel groups from the fields of art education and related areas, discussion groups, film showings, tours and field trips to metropolitan Philadelphia schools, colleges and studios, demonstrations and educational and commercial exhibits.

Ruth M. Ebken, Vice President of the Eastern Arts Association is Convention Program Chairman. Miss Ebken is an Art Supervisor, Board of Education, Pittsburgh, Pa. Dr. Harold R. Rice, President of Moore Institute of Art, Philadelphia, Pa., is president of the Eastern Arts Association.

Charles M. Robertson, a past-president of E.A.A.

---

### PRATT INSTITUTE THE ART SCHOOL

B.S. in Art Teacher Education, B.F.A. in Advertising Design, Graphic Arts & Illustration, and Interior Design. B. of Ind. Design, M.S. in Art Education and Master of Ind. Design.

Director of Admissions, Brooklyn 5, N. Y.

---

### PHILADELPHIA MUSEUM COLLEGE OF ART

Modern Career College for Today's Artists, Designers and Art Teachers • Coeducational • Accredited 4-year Degree • Summer Workshops for Advanced Training. A complimentary copy of "Your Career in Art" is yours. Write for it today:



1876

PMCA Dept. B, Broad & Pine Sts., Phila. 2, Pa.

and President of the National Art Education Association, a Department of the National Education Association, Washington, D. C., is serving as Chairman of News and Publicity for the Golden Jubilee year of the Eastern Arts Association.

### NEW BOOKS from page 19

cient detail nor in universal terms. In color, for example, we are told about the "Ballinger Palette" and "tips" on color mixing; if the reader is without an understanding of color theory, such information might well prove more confusing than enlightening. Like criticism is pertinent regarding drawing and perspective which are treated in a superficial manner.

This is not to say that the book is valueless, to the contrary, there are many valuable hints tucked here and there throughout which are well worth the having; best of all, perhaps, is the permeating sense of personality. The author's interest in, and love of, the sea and boats is omnipresent in both text and in his many competent oils (nearly one hundred line, half-tone, and color plates). As one views the many harbor scenes one can almost hear the lines from "The Wind in the Willows."

Nice? It's the *only* thing . . . believe me, my young friend there is *nothing*—absolutely nothing—half so much worth doing as simply messing about in boats . . .

*John B. Mitchell is Instructor in Art,  
State Teachers College, Towson, Md.*

### Girl Scouts Initiate Arts Caravan

Girl Scouts of the U.S.A. will send an Arts Caravan on an anticipated three-year tour of Girl Scout councils around the country to bring leaders up-to-date training in the arts. Announcement of the project was made recently by Mrs. Charles U. Culmer, national president.

The caravan, a specially equipped station wagon, will carry films and filmstrips, arts and craft supplies, a sewing machine, books, records and exhibit material for use in training courses, institutes and workshops in literature, dramatics, music, dancing, and arts and crafts. It will be staffed by three art specialists: Mrs. Alta Schroll, Director, of Leavenworth, Kansas; Miss Ruth Ward, of South Orange, New Jersey, and Miss Itsu Suzuki, of Tokyo, Japan.

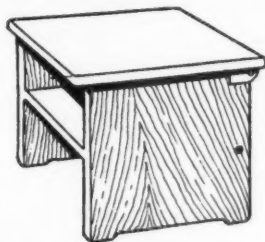
The traveling exhibit was formally launched on October 5, 1959 from Welcome House Museum in Little Silver, New Jersey. Its first stop was Fair Haven, New Jersey, where more than 75 leaders from Girl Scout councils in south and central Jersey attended a four-day training course from October 6 through October 9.

*"Educationally Correct"*

## new sketch-bench

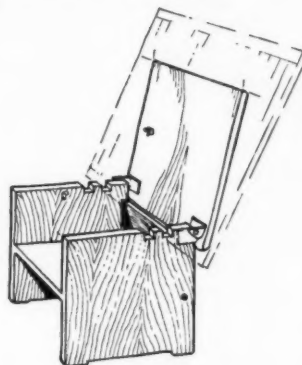


This new Sketch-Bench, replacing the obsolete art horse, typifies the convenience and utility of Sheldon Art Departments. It is both an easel and a bench. Two of them provide the student ideal working conditions. Non-tilt design, easy to store, bolted hardwood construction, lever lock to secure top when down.



With folding top down, the Sheldon Sketch-Bench is a student bench for general classroom seating.

With top up, the Sheldon Sketch-Bench is an educationally correct easel. Notches permit choice of angles for board. Shelf accommodates student materials.



**YOU GET THE BEST OF EVERYTHING  
IN YOUR SHELDON ART DEPARTMENT**

### **WRITE FOR FREE CATALOG**

Storage cases, cabinets, corkboard doors, sinks, student tables, and other furniture units are described and illustrated in this truly unique 56-page catalog. Floor plans and planning suggestions also included.



**E. H. *Sheldon* EQUIPMENT COMPANY**  
MUSKEGON • MICHIGAN

# IMAGINATION



THE  
**CRAYOLA**  
MAKERS



380 Madison Ave.,  
New York 17, N. Y.

© 14

Los Angeles Public  
Serials Division  
630 W. 5th St.  
Los Angeles 13, Cali

(Write in No. 2 on Inquiry Card)

NAEA SUPPORTING MEMBER



E  
A<sup>®</sup>  
S

H

Co.,  
Y.

14

Card)

NUMBER